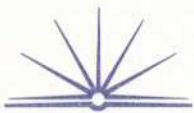


Section III

Change is the transformation and evaluation of an individual in response to various different kinds of stimuli. This change, and its consequences, has been encapsulated by the different authors, including Gwen Harwood. Gwen Harwood used her poetry as a vehicle to explore the "continuity of the changing human experience." She like the other composers to be discussed in the following essay, examined what happened to the inner self of a person after they had weathered the inevitable storm that change brings. A variety of techniques are used by the composers to express the consequences of change, including alliteration, contrast, personification, juxtaposition and costuming. All these techniques has given me a broader understanding of the consequences of change.

In the poem "The Glass Jar", a little boy



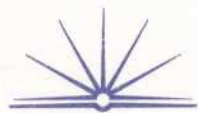
undergoes a violent transformation as his dark house becomes the beighted house through which he makes the transition from maturity to adulthood. This process of change is expressed in the abstract nature of dreams, which is contrasted against the concrete time span in which the poem is set. The consequences of the change the little boy experiences is symbolised in the Glass Jar.

The boy uses it to protect himself from the dark, or the deeper meaning, the unknown. But after he has undergone his personal change - his discovery that of his parents sexual relationship, described using the technique of musical allusion, eg. "Love's proud executants played from a score no child could heed or realise", "hope fell headlong from it's eagle height." This verse, described in alliterative terms, describes the consequences of the boy's change. His father has become a "rival," not a "comforter" for in his pursuit of his mother's affections. And the symbolism of the glass jar, winking and laughing at him the



next day, shows the inevitability of the transformation that stems from change.

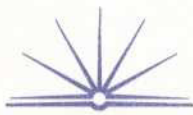
"Mother who Gave Me Life" also by Harwood, demonstrates the self-knowledge and awareness that ~~is~~ is one of the major consequences of change. The composer expresses these changes through symbolism, metaphor, ^{juxtaposition} and repetition. Firstly, the poet discusses Halley's Comet, a phenomenon that has circled the earth for thousands of years, and reminds us of the primal imagery in the 3rd and 4th stanzas. This imagery, of "bones changing, heads inclining", is juxtaposed against the civilisation of motherhood, and it's inherent universal condition. The poet's ^{her own} ~~own~~ ^{personal} ~~own~~ musings on civilisation and motherhood is based on memories of her mother, ~~which~~ whom she describes in metaphorical terms. From in the "fabric of time", her strength in the past has been "folded down to a small space". Indeed, her physical weakness has been also been described in material imagery, when she



their last meeting, she "saw [her] face crumple":

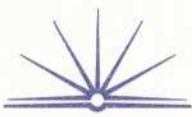
These techniques all assist in creating a wistful and nostalgic tone, ^{They also} and make the poet's comment about her newfound self-realisation, which comes as a consequence of her understanding of ~~that~~ the consequences of change all the more poignant. "Forgive me the wisdom I would not learn from you."

The beneficial qualities of change, one of its many consequences, is also shown in the Hemwood poem, "At Mornington". It echoes the way change has been embraced by the protagonist in "Mother Who Gave Me Life", opposed to the little boy in "The Glass Jar" who finds it a violent, scarring affair with far-reaching consequences, including dramatically altering his relationship with one of the closest people in his life. "At Mornington" features a variety of techniques, which range from onomatopoeia to symbolism. Water is a feature of the poem, and it is ~~not~~ onomatopoeically used to describe the protagonist's altered view of death, a consequence



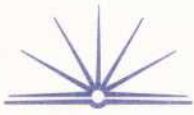
of the changes in her life. As a young child, she was "rolled like a wave" in the mighty strength of the ocean, but now she symbolically has control of it, and her fear of death, demonstrated in "a pitcher of water". The protagonist's acceptance of death is a result of her pleasure in life, shown in "the peace of this day will shine like a light on the face of the waters". And where she once possessed "airy defiance" she is now "hallowed" like a pumpkin, a sacred day symbolising death in the Northern Hemisphere.

The composer of "Sky High" is acutely aware of the consequences of change. Through her use of personification, alliteration, figurative language and personal pronouns, she ^{effectively} communicates and deepens the audience's understanding of change. The washing line, through personification ^{and alliteration}, is humanised. Its "boughs stretch out beseechingly" and its "silver, skeletal arms" are the vehicle for the composer's games, only



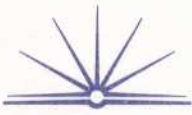
limited by her imagination. But it has also become a symbol for her physical change, a life line in "scars and wrinkles". The consequences of her change are wistfully recorded in alliteration, for she now has her "own semaphore secrets" and in symbolism - "a pilot light still burning somewhere inside". The poem has a nostalgic tone, as the author conveys her own personal experiences (shown in the use of personal pronouns) of the acceptance of duties and responsibilities, which are a consequence of growing up and changing. Where once the clothesline was a vehicle to freedom, there are now "too many things tying [her] to the ground".

This begrudging acceptance of change ^{alliteration} ~~beca~~ as the consequences of changes is apparent in "At ~~the~~ Three In the Morning". The composer, Judith Viorst, details her experiences of change, in violent imagery reminiscent of "The Glass Jar". The poet uses ~~figurative~~ figurative words such as "hacking" and "looming". She details her personal



opinion of the consequences of physical change using humour - "My girlhood has gone.... from the previous I don't expect to be crazy about it!" Her use of humour, rhyming and figurative language are the techniques by which she describes the consequences of change.

The last text which has shaped my understanding of change is the episode of "Sea Change" entitled "Half Life". Two characters undergo extreme personal change, the consequences of which have far reaching implications for all other aspects of their lives. One character's ^{transformation} Heather Jelly, ~~is~~ is shown through the techniques of costume changes and the gestures ~~of~~ and facial expressions of her stunned husband. The other character, Lewis Harrington, demonstrates his change through his lines, "Pass us another Pappadum Loue?" which confirm his new SNAG status. The consequences of their personal change is also shown in the episode title, which suggests that until the characters



embraced change and it's consequences, they were living a half life.

Overall, various composers have had a profound effect on my understanding of the techniques used to express the consequences of change. The various texts, in their different forms of media, have utilised poetic techniques of alliteration, onomatopoeia, figurative language, symbolism and personification, to filmic techniques such as costuming and gestures. I have come to understand that change comes in a myriad of forms, and it's consequences can have far-reaching implications, be it from loss of innocence to self acceptance.